

Sources of Identity: Makers, Owners, and Users of Music Sources Before 1600

Friday 4 October

10.30am	Registration
11.30 – 12.30	<p>Book Production (Chair: tbc) Sanna Raninen “The production of small-format printed choirbooks of polyphony in the first half of the sixteenth century” Augusta Campagne “Intaglio techniques open up different makers and audiences”</p>
12.30 – 1.30	Lunch
1.30 – 2.15	<p>Marica Tacconi (Chair: John T. Brobeck) “Reaching the Public Eye: The Service Books of the Florentine Cathedral as Instruments of Civic Identity and Propaganda”</p>
2.30 – 4pm	<p>High and low styles (Chair: Honey Meconi) Philip Weller “<i>Vive 'I profundo Màstora della Musica</i>: The death of Willaert and its musical markers” Henry Hope “The music of <i>Minnesang</i> manuscripts” Louise McInnes & Rachel Davies “Manuscript sources and musicological interpretations of female class and gender identities in the medieval <i>carole</i>/carol”</p>
4pm	Tea
4.30 – 6pm	<p>Agency in Book Production (Chair: John Bryan) Tessa Murray “Composers, patrons, publishers and the music printing business in late sixteenth-century England” Elisabeth Giselbrecht “To have and to hold: Collectors as market for printed music books?” Thomas Neal “LonBL Royal 8 G.vii and Anglo-Burgundian relations at the early Tudor court”</p>
6.15 – 7pm	<p>Honey Meconi (Chair: David Fallows) “Parchment, power, and polyphony”</p>
7pm	Dinner (delegates to make own arrangements)

Saturday 5 October

9 – 10.30am	<p>Texts in production 1 (Chair: Ralph Corrigan) Thomas Schmidt “Friendly for which user? On the presentation of the musical text in polyphonic books c.1500” Elina Hamilton “Unfinished business: What scribal corrections reveal in English music treatises” Allen Scott “Lucas Lossius’s <i>Psalmodia</i>: From ritual to relic”</p>
10.30am	Coffee
11 – 12.30	<p>Texts in production 2 (Chair: Eva Maschke) Eleanor Giraud “An unusual collaboration: How Dominican brothers and professional book makers made liturgical manuscripts together” Daniel DiCenso “Icon of reform or liturgical relic? Re-evaluating the making of the earliest comprehensive source of Gregorian chant for the Mass” Helen Deeming “Record-keepers, preachers and song-makers: revealing the compilers, owners and users of twelfth- and thirteenth-century insular song manuscripts”</p>
12.30-1.30pm	Lunch
1.30–2.15pm	<p>Jane Alden (Chair: Jeffrey Dean) “Polyeidetic Transformations in 15th-Century Chansonniers”</p>
2.45 – 4.15pm	<p>Anthologies and multiple-genre collections (Chair: Bonnie Blackburn) Esperanza Rodriguez-Garcia “Victoria’s <i>Missae, magnificat, motecta, psalmi et alia</i> (Madrid, 1600)” Walter Kreyszig “<i>Res facta and cantus super librum</i> in the two motets attributed to Johannes Tinctoris: Contemplating the affinity between the <i>Mellon Chansonnier</i> from the mid-1470s and Tinctoris’s <i>De arte contrapuncti</i> (1477)” Jeffrey J. Dean “The ‘all-in-one’ Vespers choirbook and institutional identity in the choir of the papal chapel from Du Fay to Palestrina”</p>
2.45 – 3.45pm	<p>Beyond Performance (Chair: Thomas Schmidt) Aaron James “The many faces of the <i>Salve</i>: Marian symbolism in an Alamire choirbook” Mitchell Brauner “A tale of three manuscripts”</p>
4.15pm	Tea
4.45 – 5.45pm	<p>Performance contexts (Chair: Luminita Florea) Barbara Neumeier “The Manuscript ‘Regensburg’: On the search for Renaissance wind music” Océane Boudeau “A liturgical manuscript for the precentor of the cathedral of Sens”</p>

5.45pm	Wine reception (Sponsored by Ashgate)
7.30 / 8pm	Conference dinner

Sunday 6 October

9.30–11am	<p>Monastic contexts (Chair: Jane Alden)</p> <p>Jason Stoessel “The makers and owners of early fifteenth-century song books in Italy: The Benedictine contribution to the courtly musical culture of the late Middle Ages”</p> <p>Sophie Burton “Maintaining Beneventan cultural identity through preservation of the liturgy of the past: triplet Masses in Benevento, Biblioteca Capitolare MS 40”</p> <p>Eva Maschke “Notre-Dame manuscripts and their owners: The role of the Dominican Order”</p>
11am	Coffee
11.30 – 12.30	<p>Gifts (Chair: Marica Tacconi)</p> <p>Tim Shephard “Music sources as gifts, and the significance of gift-giving in Italian culture c.1500”</p> <p>Laurie Stras “A mother’s gift? Renée of France, Anna d’Este, and the <i>Madrigali D’amore</i> of Tuttovale Menon”</p>
12.30 – 1.30	Lunch
1.30 – 2.15	<p>Julie Cumming (Chair: Jason Stoessel)</p> <p>Sources <i>and</i> Identity: Composers and Singers in Darnton’s Communications Circuit</p>
2.30 – 3.30pm	<p>Musical learning and class (Chair: Hector Sequera)</p> <p>Michael Gale “Thomas Robinson’s <i>Schoole of Musicke</i> (1603), autodidactic learning, and the politics of the early modern music lesson”</p> <p>Luminita Florea “One can take a horse to water and make him drink: <i>Quatuor principalia</i> quotations and paraphrases in Thomas Morley’s <i>Plaine and Easie Introduction to Practicall Musicke</i>”</p>
3.30pm	Tea
6.30pm	John Bryan (Rose Consort of Viols) Pre-concert talk
7.30 Firth Hall	<p>An Emerald in a Work of Gold: The Dow Part Books</p> <p>The Rose Consort of Viols with Rory McCleery (countertenor)</p>